

Syllabus for
MUS 342--Woodwind Instruments Class
1 Credit hour
Spring 2001

I. COURSE DESCRIPTION

A survey of the fundamentals of each of the woodwind instruments. Includes methods, teaching materials, and application of two or more of the instruments.

Prerequisites -The course should be taken in the spring semester of the junior year. No previous wind instrument experience is required.

II. COURSE GOALS

Woodwind Instrument Class is a one-semester course intended to acquaint music majors with the basic principles necessary to teach clarinet, flute, saxophone, oboe, and bassoon on a beginner's level. This goal can be achieved only when the instruments themselves are understood by prospective instructors. Therefore, the course is designed to actively involve students with as many of the woodwind instruments as possible. The semester is divided into two sections, one dealing with flute and double reeds, and the other with clarinet and saxophone. In this way a better student/instructor ratio is achieved and the concentrated study aids in learning.

III. COURSE OBJECTIVES

Upon successful completion of this course the student will be able to do the following:

- A. name the members of the clarinet, saxophone, flute and double reed families.
- B. write the playing ranges of the woodwinds.
- C. name and assemble in the proper manner the parts of all woodwind instruments.
- D. demonstrate correct posture, playing, and hand position of the woodwinds.
- E. demonstrate and describe the correct embouchure formation of the woodwinds in a manner appropriate for beginning instruction.
- F. demonstrate the proper adjustments necessary to tune the various woodwinds.
- G. demonstrate a beginner-level tone quality and embouchure control on the instruments made available.
- H. play a chromatic scale within a limited range at a metronomic marking of approximately 108 on the woodwinds made available.
- I. name the basic technical problems which confront performers on the various woodwinds.
- J. transpose a short selection as required by the various woodwinds which are transposing instruments.

- K. give the brand names which indicate quality woodwind instruments and indicate specific standards necessary for woodwind instruments to function properly.
- L. demonstrate and describe the proper care and maintenance of woodwind instruments.
- M. describe the crucial qualities of a good woodwind mouthpiece and describe the results of unusual characteristics in mouthpieces.
- N. demonstrate and describe the adjustment process whereby a well-performing reed can be achieved.
- O. name the basic acoustical principles which affect woodwind performers.
- P. demonstrate vibrato as is required for good tone production on the instrument.
- Q. Clarinet and saxophone students should be able to:
 - 1. describe the similarities and differences of clarinet and saxophone mouthpieces, reeds and embouchures.
 - 2. describe the similarities and differences of clarinet and saxophone fingering systems.
 - 3. demonstrate the basic alternate fingering patterns on clarinet and saxophone as demanded by the chromatic scale and certain fast passages.
 - 4. give a brief description of history and background influences of the development of the woodwinds.
 - 5. play the 5 major scales of C-F-G-B^b-D -D on the instruments made available.
 - 6. describe common teaching problems and bad habits which occur among learning students.
 - 7. describe professional quality tone production of performers.
 - 8. describe the role of clarinet and saxophone in the fields of legitimate and jazz performance and be able to identify each when played.
- R. Flute, bassoon, and oboe students will be able to:
 - 1. play the G,D,F,B,C scales and the chromatic scale from low C to high F (2½ octaves).
 - 2. play any line of music from the Belwin Band Builder.
 - 3. demonstrate proper hand position.
 - 4. demonstrate and describe proper breathing.
 - 5. demonstrate and describe proper embouchure.

IV. TEXTBOOKS

- A. Textbooks
 - 1. Backus, John. The Acoustical Foundations of Music. New York: W. W. Norton and Co.
 - 2. Westphal, Fredrick. Guide to Teaching Woodwinds. 2nd ed. McGraw-Hill.
- B. Recordings for Clarinet
 - 1. Mozart, Divertimento D-dur (Karajan)
 - 2. Bob Lowry, Clinician Series
- C. Recordings for Saxophone
 - 1. Classical

- a. Eugene Rousseau, Concertos for Saxophone
- b. James Dawson, The Saxophone
- c. Branford Marcellus, The Saxophone
- 2. Jazz
 - a. David Sanborn, Backstreet
 - b. John Coltrain, Memories
 - c. John Klemmer, Waterfalls
 - d. Michael Breckev, Straphangin
- D. Recordings for Flute
 - 1. James Galway, The Four Seasons
 - 2. Pierre Rampal, Bach Sonatas
 - 3. Elaine Schaffer, Mozart Flute Concerti
- E. Music Literature for Class Participation
 - 1. George Waln, Elementary Method for Clarinet
 - 2. Flute Belwin Band Builder - Book 1
 - 3. Rubank Elementary Method for Saxophone, Oboe, and Bassoon

V. POLICIES AND PROCEDURES

- A. University Policies and Procedures
 - 1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
 - 2. Double Cuts will be assessed for absences immediately preceding or following holidays.
 - 3. Excessive absences can reduce a student's grade or deny credit for the course.
 - 4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
 - 5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia or computer software
 - 6. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
- B. Department Policies and Procedures – See the Music Department Student Handbook.
- C. Course Policies and Procedures
 - Evaluation Procedures
 - 1. Weeks 1-3: Introduction to Clarinet and Saxophone
 - a. Text readings
 - (1) Guide to Teaching Woodwinds, pp. 1-46
 - b. Examinations and tests
 - (1) Playing chromatic scale with basic alternate fingerings, major scale fingerings, clarinet family.
 - (2) Written exam.
 - 2. Weeks 4-5: Transposition, embouchure problems, mouthpiece and reeds.
 - a. Text readings
 - (1) Pp. 63-64 of basic text - week 4
 - (2) Pp. 35-36 - week 5
 - (3) Pp. 253-261 - week 5
 - b. Examinations and tests

- (1) Major scales test - week 5
3. Weeks 6-7: Acoustics relating to woodwinds and finals for clarinet and saxophone.
 - a. Text readings
 - (1) Pp. 40-41, 227-228, 93, 98, 141-142 - week 6
 - b. Examinations
 - (1) Written exam over transposition, embouchure problems, mouthpiece, and reeds.
 - (2) Final chromatic test - week 7
 - (3) Final scale test - week 7
 - (4) Final written exam - week 7
4. Weeks 8-15: Repeat the above schedule for second half of class.

VI. COURSE CALENDAR

<u>Week</u>	<u>Topic</u>	<u>Activities and Assignments</u>
1	Introduction to the flute	Read Chapter 2, pp. 66-80 Introduction to flute Play ranges Assemble instrument
2	Quiz over reading	
3	Embouchure, tone, tuning, intonation	Read pp. 81-88 Play text over first twelve pages of Belwin Band Builder
4	Introduction to the oboe	Read pp. 104-119 - introductory oboe material
5	Embouchure, tuning, intonation, and tone for oboe	Read pp. 119-130 Playing test - scales C, F, B ^b , G, D.
6	Introduction to the bassoon	Read and discuss pp. 146-168 - Material on bassoon
7	Assigned material on Acoustics	Playing test - will cover entire Belwin Book, scales and chromatics
8-15	Repeat first seven weeks with the 2nd section of class.	

Gene Eland
Name of Instructor

MUS 342
Course No.

Woodwind Instrument Class
Title of Course

Music
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Within a Christian, charismatic environment, provide students an excellent undergraduate foundation in music.

Provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and music history.

Gain knowledge and skill in these areas to pass along to others.

COURSE GOALS

The student will be able to demonstrate correct posture and appropriate embouchure for each member of the woodwind family: clarinet, flute, oboe, bassoon, saxophone.

The student will acquire a basic playing skill on two of the members of the woodwind family.

The student will demonstrate a playing ability of two members of the woodwind family.

The student will demonstrate an understanding of the use of each of the woodwinds as they appear in various periods of music.

The student will observe teaching procedures of experienced professional teachers.

ASSESSMENT OF COURSE GOALS

STIMULI:

Weekly assessment exams and playing test.

A mid-term and a final week performance exam.

Written mid-term exam and written final exam.

Demonstrate concepts of teaching in the class or in private coaching outside of class time.

CRITERIA:

Class Participation	10%
Playing/performance exams	35%
Weekly written exams	5%
Mid-term written exam	25%
Final written exam	25%

